

NORTHERN JUNKET

25¢

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WANTED

COPIES OF OLD RECIPE BOOKS, THE PRIVATELY PRINTED ONES, GATHERED TOGETHER BY LADIES' AID GROUPS, REBECKAS, GRANGES, CHURCHES, ETC. also FOLK TALES FROM ALL SECTIONS OF THE UNITED STATES PUBLISHED BY THE SAME OR SIMILAR GROUPS

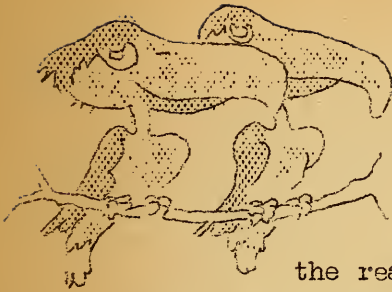
Ralph Page, 182 Pearl St. Keene, N.H.

THANKS

to Bob Bennett, Concord, N.H.; Leone Gottle, Huntington, West Va.; Elizabeth Davis, N.Y.C.; Mrs Jo. Bemis, Natick, Mass.; Nancy Kane, Washington, D.C. and the Y.W.C.A. Dancers, Boston, Mass. for recipe books sent in the past few months.

Ralph Page

TAKE IT OR LEAVE IT



Once in a great while I wish I was a millionaire. Right now is one of the times. Read the article on page 37 of this issue for the reason. For what it may be worth

I urge every reader to send in a dollar for the cause. One small voice crying in the wilderness cannot do a great deal of good, but maybe enough will hear it and will tell others about it and the combination may be a fair-sized contribution.

I have heard countless hundreds of square dancers mouthing fine sounding platitudes about square dancing being wonderful family recreation; the nicest people in the world; nothing like it for fun and friendship; the finest fellowship in the world, etc, etc.

Right now would be a wonderful opportunity to back up the words with action, and as is sometimes said in some circles: "Put your money where your mouth is!"

For, believe it or not, America needs friends in Europe, and these young people would be grand "ambassadors of good will".

And before I forget about it my sincerest congratulations to young Tony Salatan, of Cambridge, Mass. who leaves soon on a tour of the world giving a series of folk song concerts in a dozen different countries, beginning with a three month tour of Japan. It couldn't happen to a nicer fellow - or a better folk singer.

With all best wishes

Ralph

SLAINTE!



March, St. Patrick's Day and all, is a grand time for us to pause a moment and pay homage to the Irish race that has from the start played such a gallant part in the making of America. They made up one of the largest sections of our Colonial population. Without their influence the opening and settlement of our frontiers would have been far more hazardous and difficult than it was. Even the most superficial dip into the annals of the American Revolution and the merest look at the rosters of the regiments involved there prove conclusively they were in the forefront of our struggle for Independence. By virtue of the numbers and their strong individuality, Americans of Irish lineage placed their mark upon American life, institutions and temperament.



Not the least of their gifts to America has been their music. This has become established so firmly that in many cases it has come to be thought of as typically American, and certain tunes have become some of our best loved old-time American melodies. Who does not know and love such airs as "Irish Washerwoman," "Garry Owen," "Saint Patrick's Day In the Morning," "Rakes of Mallow," "Father O'Flynn," "Turkey In the Straw," "Off She Goes," "Haste To the Wedding," and a great many more?



Since we have adopted Irish music so completely, it is only natural that we should also feel strongly the appeal of Irish dancing, yet comparatively few in this country know of its existence other than the dif-

ficult and quite modern step and solo dances seen in demonstrations and competitions. What a great pity it is that not more of us know some of the most interesting group dances in the world - the National Dances of Ireland; the dances performed in square, circle and contra dance formation, everyone of which have the simplicity, the gaiety and the social element that is common to traditional folk dances the world over.



No other race, the Scots excepted, have given such imaginative and appealing names to the dances - What a fine lilt there is to the names of "Antrim Reel" "Apples In Winter," "The Siege of Ennis," "Humours of Bandon," "Walls of Limerick," "Gates of Derry," "Waves of Tory," "The Stack of Barley," "Kerry Dance," "Drops of Brandy" and "The Bridge of Athlone."



"The Bridge of Athlone." Ah! Now there's a dance for you! But why was the bridge at Athlone any different than any other bridge in Ireland? The following account was sent me by Dr Hugh Thurston, now of Vancouver, B.C.; pages torn from a tourist magazine, and noted while he was traveling in Ireland a year ago.



"The Normans came to Ireland in 1169 and soon left their mark on the fortifications of Athlone. They based their rule on a strong network of fortifications throughout the country, and the bridge they built at Athlone was neither of wickerwork nor of wood, but of stones. They seem to have built a bridge about the same time as the building of the Castle. If this were so, their first efforts cannot have been very successful, for in 1233, Henry III was pushing forward the work on another bridge. This lasted till 1272, when it

was destroyed by Hugh O'Connor. Edward 1 ordered the erection of yet another bridge in 1274, and this one, being a rather more ambitious stone structure, seems to have fared better than most of its predecessors.



"The famous bridge of the Siege was built in Elizabethan times. In 1566 Queen Elizabeth sent Sir Sidney (brother of Sir Philip Sidney, famous poet and statesman) to Athlone to superintend the building of the bridge, and he brought with him as his architect Sir Peter Lewis. The new bridge was commenced in the late summer of 1566 and finished on the 2nd day of July, 1567. The piers were supported on piles of stone thrown into the river for that purpose, and so the bridge was not very secure. There were none arches and the piles of stone and large piers between narrow openings impeded the flow of water to such an extent that the river overflowed on the northern side up to the walls of the present barracks. The bridge was 360 feet long and only 14 feet wide. It was so narrow, in fact, that niches had to be formed in the piers to afford the pedestrians refuge from the passing traffic. Even this did not suffice, and later a wooden platform was built outside of the parapet and over the water, for pedestrians only. To make matters worse, corn-mills were built along the bridge itself, and stalls were introduced, thus making this congested passage the market place of the town. When it was being built, tombstones were removed from the graves of Clonmacnois and inserted in the parapets. There was an inscription at the entrance which was meant as a warning to anyone who would try to evade the toll, or 'pontage' as it was called: 'Give to Caesar that which is Caesar's and God that which is God's.' On the centre of the southern parapet was an elaborate structure known as the Queen's monument. It was rather larger than two telephone booths placed together and had seven tablets on its face.



Sidney's bridge survived until the present structure was erected in 1846. This bridge, together with the present weir and lock, were designed and erected by Thomas Rhodes, a relative of Cecil Rhodes, founder of Rhodesia. The site of the famous bridge of the Siege, about 200 feet downstream from the present bridge, is marked on the Leinster side of the river, near the cinema, where the remains of one buttress can still be seen. The Railway Bridge further up the river dates from the opening of the railway in Athlone in 1851.



"After the Battle of the Boyne, fought on July 12th, 1690, King James fled to France, taking with him six thousand men of the Irish Army, and thus compelling the remainder of the Stuart forces to fall back upon Limerick and Athlone. King William determined to follow up his victory on the Boyne by taking these towns. The first siege, which started on July 17th, 1690, lasted six days and was unsuccessful.



"In 1691 the Williamite forces, 25,000 strong, again marched on Athlone. When they arrived on June 19th there was but a small garrison to oppose them, as the Irish army had not yet come up from Limerick. That evening the English went into camp under the protection of the Esker. A battery of artillery was set up at the spot where St Mary's Catholic Church now stands; at the point guarding the ford at the northern end of the town another battery was planted, while another battery was planted next morning in Mardyke Street, to tear down the Dublin gate. After forty-eight hours fighting, the Williamites got through by sheer weight of numbers, but they were halted by the narrowness of the bridge, which helped the defenders. The Irish forces broke down the part of the bridge nearest the Connaught side. De Ginckle, the Williamite leader, concentrated on reducing the Castle.



"On June 21st and 22nd, the cannonade on the Castle continued without interruption. One of the mills on the bridge at the Connaught side had been fortified and garrisoned by sixty-five of the Irish. In the midst of the cannonade the mill took fire and all but one of its occupants were burned in the flames. By the 27th, the Castle and breastworks were in ruins, while many houses were burned to the ground. Still the Irish defied the Williamites to set foot on the Connaught shore.



"This was the condition of things after nine days siege. That night, under cover of the heavy bombardment, the English worked their way across the bridge as far as the broken arches, and on Sunday morning 28th June, beams were laid over the broken portion. The Irish saw to their consternation that a few more planks would complete the bridge. Their own few cannon were now nearly all buried in the ruined masonry, and the enemy beyond had battery upon battery trained on the narrow spot. It meant certain death to stand on the line of the all but finished causeway.



"Out stepped from the ranks of Maxwell's Regiment a sergeant of dragons, Custume by name. 'Are there ten men here who will die with me for Ireland?' he asked. A hundred eager voices shouted 'Aye'. 'Then,' he said, 'we will save Athlone; the bridge must go down.'



"Grasping axes and crowbars, the small band of brave men rushed from behind the breastwork and dashed forward upon the newly laid beams. A peal of artillery - a fusillade of musketry - from the other side and the space was swept with grapeshot and bullets. When the smoke cleared away, the bodies of Custume and his ten heroes lay riddled on the bridge. They had torn away some of the beams, but every man of the eleven had perished.

"Out from the ranks of the same regiment dashed as many more volunteers. Again across the bridge rushed the heroes. Again the spot is swept by a murderous fusillade. The smoke lifts from the scene; nine of the second band lie dead upon the bridge, but the work is done; the last beam has gone down and Athlone has been saved. Custume and his comrades had achieved the aim for which they had given their lives. Again the powerful besieging army was repulsed, and all that Sunday the Irish worked at repairing the defences.



"Meanwhile, the Williamite generals held a council of war in their camp and made the final arrangements for a general assault on the town; the attack to commence at 6 o'clock on the morning of the 29th, under command of Major-General Mackey. The watchword that night was 'Kilkenny.' During the night a deserter from the English ranks made his way to the camp of St. Ruth, the commander of the Jacobite forces, and gave details of the proposed assault, which was to take the form of attack by bridge pontoons and boat. The attack was duly launched, but it met with resolute resistance, and the storming troops were forced to retire. Consultations were held that evening amongst the Williamite generals. Some of them were in favour of retreating with the entire army, while others urged that one more attempt should be made, but considering himself secure, and ignoring advice, St Ruth withdrew to Bealnamullia.

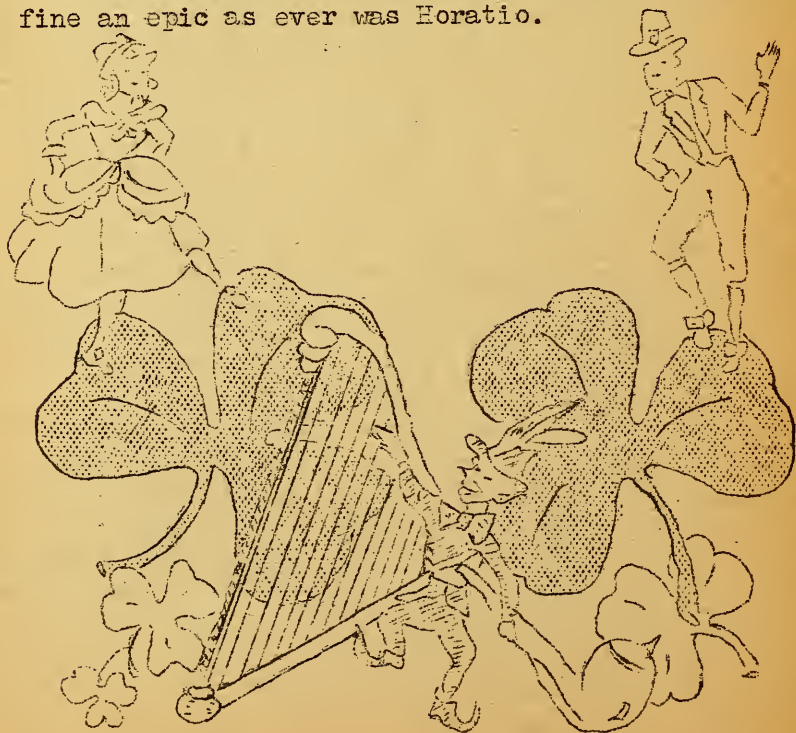


"While the Williamite generals were preparing to leave the scene of their unsuccessful adventure, two officers from the Irish side swam the river and informed the enemy as to the state of things on the Connaught side. Immediately the order to attack was given and the Williamites gained a complete victory. There was practically no opposition.

"All would not have been lost had St Ruth been but a little less self-confident. General Maxwell, who commanded the Castle, suspected that an attack was being organized in De Ginckle's camp. He sent word to St Ruth, who replied that it was impossible that the English could make another attempt after being beaten as they were, and tauntingly sent Maxwell word that if he was afraid, another general would take his post. Sarsfield, vigilant and assured of the danger, besought the Frenchman to send aid to the town before it was too late. He, too, was answered with insult, and told to 'mind his own business.' Athlone was lost. So ended one of the most dramatic epics of the Williamite wars and one which found a worthy place in the writings of historians and poets."



And the next time you dance The Bridge of Athlone, think of the gallant Custume and his brave comrades, as fine an epic as ever was Horatio.



THOSE WHO TWIRL AND SPIN



As Seen From The Stage

by

One Who Is Stuck There

They underwhelm me.

It seems that with the utmuch of ability, they strive to give the utmore impression that they know the utmost about dancing.

They stumble through an off-beat-up version of a swing, and then spin their partner with a one or two whirl turn, in the general direction of the next man, always with a supercilious smile that is meant to say, "Ain't I the Fancy-Dan, Sir?"

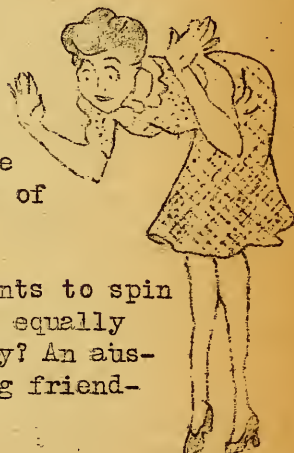
This type of person however is a wonderful help on club hospitality. How they love to get hold of a first-timer and really "break her in right." Poor, poor girl! He has no firm conviction as to which way to spin her and so he tries both ways, and in varying numbers of turns. Maybe he figures if he winds her up, he should also unwind her. More likely to run her down.

As for the girls - some of them really love it. No chance for a man spinning them the wrong way either, for at the first drop of a note they will grab the nearest available hand and start whirling under it. In

trying to get her straightened out and on an even keel, they invariably miss the next call and so just stand there. But not for long - the music is still going, so whee-e-e, she takes off again.

Now you take a tall man and a short girl. When he spins her it looks like he's cranking a Model T that got backed into a ditch. You almost expect him to get kicked anytime, and mostly she looks as if she would enjoy doing just that.

Then there's the short man and the tall girl. She either has to stoop over and run around in short steps like a mesmerized hen, or take chances of dislodging various parts of her upper anatomy.



Then how about the girl who wants to spin in one direction and the man who is equally determined to spin her the other way? An auspicious start for a true and lasting friendship.

Now I have nothing against a simple lady-like twirl. If a woman normally picks a pan of biscuits off the cook-board and whirls around three times with them on the way to the oven, then it's only natural for her to spin her way through a do-si-do. And if she normally gets up from a living-room chair and whirls around three times before taking off for the bathroom, I think it would be o.k. for her to spin a bit before starting a promenade.

Which reminds me of a poem I'm going to write, if I can find a clean sheet of paper when I get home.

WHIRLING DAVE

The caller's ready - all set to go,
 The fiddler raises up his bow;
 The music starts, the dance is on,
 "Square your sets - we'll dance til dawn."

Two couples here - one over there,
 Takes four you know, to make a square.
 One more couple on the floor -
 Look out! a twister's coming through the door."

Now Dave had heard the caller's plea,
 And grabbed a girl with fiendish glee,
 And now comes whirling through the crowd
 With boots a-thumping clear and loud.
 With arm outstretched - fingers down,
 He spins his partner round and round.
 The crowd took one look toward the door
 And quickly, silently, cleared the floor.

"Whoopee-e" yells out Whirling Dave
 Like a banshee wailing on a grave,
 And finding no one on the floor
 Yells out again - "Let's have three more."

Now Dave not only spins his girls,
 But whirls himself, in numerous twirls,
 And when his partner, dizzy, fell,
 He kept on whirling with another yell;
 Til some brave soul, risking his all,
 Steered him whirling from the hall.

His partner - now a sorry sight
 Went limping homeward through the night;
 Her pantelettes - her joy and pride
 Resting on shoetops - both untied;
 Her petticoats - also her slips,
 Sinking floorward from her hips;
 Her hair-do - set with loving care,
 Once her glory - now - just hair.

A lesson could be learned from this
 By any Mrs or a Miss;
 If peace of mind and joy you crave
 Don't be ensnared by a Whirling Dave.

CLUB HOUSEKEEPING

by

VERN STEENSLAND



BUSINESS MEETINGS in the midst of an evening of dancing tend to congeal both ligaments and emotions!

Save for emergencies, full membership meetings needn't occur more often than monthly. The executive committee, and individual officers, can act in the intervals; what are they (un)paid for? According to Let's Dance 12:3:9, "The Jolly Jumpers of Eureka, California, hold business meetings at the homes of members on the second Wednesday of each month." The business done, we surmise, jackstraws, donuts, etc. appear.

Need the chairman be the President? The President, traditionally and esthetically, may not speak from the chair - and he may wish to be heard. Further, only a talented chairman can sharpen and shorten a business meeting. We have none too many expert chairmen; let's seek them out and put them to work!

Are Rules of Order necessary? Without the Roberts Rules, Quakers determine the "sense of a meeting", and folk dancers can too.

More specifically, can each item on an agenda be handled more simply - as by (a) an announcement, (b) a show of hands, (c) the officers meeting at another time, (d) a committee representing all of any divergent viewpoints, (e) postponement till the next meeting, by which time the problem may evaporate?

In sum, reduce the number of full-dress business meetings; take advantage of your most talented chairman -

or a person who stands to become skilled; and pare the agenda!

ELECTIONS needn't be of President, Vice President, Secretary etc.; a dance club is not a nation or a fraternity. A club in San Francisco nominates the entire membership, then on two or three ballots elects an executive committee of seven. These seven apportion the work among themselves; it's their option to swap jobs every month or even every hour! Here, then, is flexibility with no loss of democracy. (The caller of this club is a professional; he's an honorary member of its executive committee - without vote.)

PREMISES FOR DANCING, plus additional dancers and leaders, are often found on college campuses. Inquire of representatives of the outing club, a language club, the faculty club, the student union, the campus activities committee and/or the department of physical education and recreation. If you lack quarters suitable for dancing, inquire now, get acquainted, get ready for the fall season.

LEADERS NOT LONG-WINDED may skip this! "A good example is the best sermon." - Benjamin Franklin. "A picture is worth a thousand words." It seems that people's eyes are closer to their brains than their ears are." Jane Farwell.

SOME FOOTBALL AND BASKETBALL squads dance kolos and the like. Coaches claim that ankles are limbered and reaction time quickened.

LEARN OF THE SKILFUL: he that teaches himself hath a fool for a master," advised Ben Franklin. When they have opportunity, dancers "learn to dance of skilful dancers"; but should teachers and leaders of folk dancing "learn of skilful teachers?" Of course.

 "They don't dance any more; they just git cut on the floor, and try to make both ends meet." Emory Mcfitt, R.D. #1, Londonderry, Vt.



by

Walter & Vera Meier

Continuing a brilliant series of articles for the serious-minded caller. Slightly condensed in form from the authors' book "A SHORT THEORY OF SQUARE DANCE CALLING", with their permission.

TECHNICALITIES

To understand the technicalities of the square dance call and of the square dance itself is another factor which is of utmost importance to every square dance program. A dance program is not only made up of one dance following the other, but also of the rendition of the call itself. A very poorly put together dance program may be extraordinarily successful through the rendition and presentation of the call. Here, the command and technicalities play an important part. To tell the dancers exactly what they have to do, and making the call so descriptive that there is no guess work, depends on knowing the technical aspects of the call and the technical structure of the dance; its fundamentals and figures. When talking about technicalities it is always our greatest concern the way the "Throw In the Clutch" figure is handled by the majority of callers. To clarify this statement we are quoting from a standardization report of a Callers Association in which it reads as follows:

"THROW IN THE CLUTCH. Descriptions: From Thar position everyone moves forward in line of direction facing in Thar position. TWICE AROUND THE RING. Customarily accepted as meaning to pass partner twice without regard to distance travelled."



How utterly absurd to put anything like that on paper. When we pass the partner twice, why not say pass the partner twice. When we mean once around the ring, why not say once around the ring. As long as there is distance involved in the call, why not tell the exact distance instead of saying or explaining "customarily accepted as to pass the partner twice!" Ourselves as square dance teachers, would feel sort of foolish to tell the dancers that the call is "twice around" but in reality it means "pass your partner twice." Supposing the dancers ask questions, what would be your answer? Would you have one that was intelligent? We doubt it, and we can assure you that the dancers will not be satisfied with whatever explanation you give them. What the dancers will think or even say is: "Oh, well, he doesn't know any better." The caller, again, has a very good excuse for calling it that way - you guessed it - it is on the call sheet. Such answers are just plain stupid and it is an exhibition of ignorance plus.

The second technicality in this same call is:

THROW IN THE CLUTCH PUT HER IN LOW
IT'S TWICE AROUND THE RING YOU GO
PASS YOUR PARTNER ON YOU GO
TURN THE NEXT WITH A DO-PAS-SO



We have discussed the technical point of "twice around" Now, is the lady whom we are passing twice our partner? She could be, but the majority of times she is not.

Here is another example, the call "Too Old To Cut the Mustard:"

FOUR LADIES TO THE CENTER AND BACK TO THE BAR
 FOUR GENTS CENTER WITH A RIGHT HAND STAR
 TURN THE OPPOSITE LADY TO AN ALLEMANDE THAR
 BACK UP BOYS, BUT NOT TOO FAR
 THROW IN THE CLUTCH AND PUT HER IN LOW
 TWICE AROUND THE RING YOU GO
 WHEN YOU MEET YOUR PARTNER ON YOU GO
 CATCH THE NEXT FOR A DO-PAS-SO



When the gents turn the opposite lady to an allemande thar, does that lady become the gent's partner? Not to our knowledge. There may be an unwritten law about this, but according to all technicalities this lady is still the opposite lady to the gent who turned her into the allemande thar. In accordance with this call, the dancers, when executing the Throw In the Clutch figure, must meet their own partner, then meet her again, and then turn the next lady for a do-pas-so.

However, that is not the way it is meant to be. It is meant to pass the lady twice, whom we turned into an allemande thar, and then turn the next lady for a do-pas-so, this lady becomes the gent's new partner. Considering all circumstances and technicalities involved here is a very descriptive version of this call which, we are sure, will not need any embarrassing explanations - explanations which we could hardly understand ourselves.

LADIES TO THE CENTER AND BACK TO THE BAR
 GENTS TO THE CENTER WITH A RIGHT HAND STAR
 TURN THE OPPOSITE LADY TO AN ALLEMANDE THAR
 BACK UP BOYS, BUT NOT TOO FAR
 THROW IN THE CLUTCH AND PUT HER IN LOW
ALL THE WAY AROUND YOU GO
PASS HER TWICE AND ON YOU GO
 TURN THE NEXT WITH A DO-PAS-SO



Does anyone need a further explanation of this call the way it is now written? We doubt it very much. In case any are in order the caller does not have to fear having questions go unanswered. Everything is descriptive, the traveling distance is plainly indicated, and

everyone knows how to pass twice. The entire picture becomes clear to the dancers, and they will probably respect the caller just a little bit more than the caller who is unable to explain. To touch once more on the subject of "twice around", technically, the gents should pass the lady who is by their side when doing the allemande thar figure, four times in order to go twice around. Supposing some of the squares do this, telling the caller that is exactly what they were told to do. What an embarrassing situation!

More technicalities and misconceptions of such technicalities appear in the grand right and left to be done in the opposite direction from the usual procedure. When an allemande left and a grand right and left is called from a regular square position, the gents and the ladies, upon finishing the allemande left come face to face with their partner. They give right hands to their partner and proceed in the direction they are facing with the grand right and left. Let it be clear to all of us that the direction of the grand right and left is determined by the position from which we do the allemande left, or when we give right hand to our partner and face each other. Ordinarily, as we mentioned, the gents move counterclockwise and the ladies move clockwise. Now supposing we do an allemande left with our right hand lady. When partners come face to face and give right hands to each other, the gents are facing in clockwise direction and ladies will face in counterclockwise direction. Now we ask you, if we proceed in the direction which we are facing with the grand right and left, would it be the "wrong way around" as it is often called? To all clear thinking it would not be the wrong way around, because we established the movement of the grand right and left by facing our partner. If we want to be technical, and do as the caller tells us to do in case it is called the wrong way 'round, then we should, upon giving right hand to our partner, turn around so that the gents face in counterclockwise direction and the ladies face in clockwise direction. Quite often these misconceptions are merely stated by callers who do not think about technicalities involved. True, we are used

to doing the grand right and left with the gents going counterclockwise and the ladies clockwise, so when it comes to move in opposite direction, even though the call warrants and demands this opposite movement, it is erroneously called "the wrong way around." We give you a few examples:

THE TWO HEAD COUPLES SWING
FORWARD UP AND BACK TO THE RING
FORWARD AGAIN, TURN THE OPPOSITE LADY
WITH THE RIGHT HAND 'ROUND
PARTNER LEFT, WITH THE LEFT HAND 'ROUND
CORNERS ALL WITH THE RIGHT HAND 'ROUND
PARTNERS WITH THE LEFT HAND 'ROUND,
TURN ONCE AND A HALF
TO THE RIGHT HAND LADY WITH THE RIGHT HAND 'ROUND
GO BACK TO YOUR PARTNER AND CATCH ALL EIGHT
WITH THE LEFT HAND 'ROUND
BACK WITH THE RIGHT, ONCE AND A HALF AROUND
TO THE RIGHT HAND LADY WITH LEFT ALLEMANDE
PARTNER RIGHT AND A RIGHT AND LEFT GRAND



Now by doing this certain procedure, a clear thinking caller couldn't possibly call this "the wrong way 'round."

Another example:

THE HEAD TWO COUPLES PASS THROUGH AND FACE OUT
THE SIDE TWO COUPLES PASS THROUGH AND FACE OUT
ALLEMANDE LEFT WITH YOUR LEFT HAND
RIGHT TO YOUR PARTNER AND A RIGHT AND LEFT GRAND



Again, it would be entirely wrong to call this movement of the grand right and left in this example "the wrong way 'round."

Many bad movements are made through unfinished or misleading calls. The two following examples appeared in print some time ago:

- 1) ALLEMANDE LEFT AND ALLEMANDE U
RIGHT AND LEFT AND TURN BACK TWO

WITH A RIGHT AND LEFT AND THE LADIES STAR
TO THE OPPOSITE GENT AND TURN AROUND
LADIES CHAIN BACK ACROSS THE TOWN
TO THE OPPOSITE GENT FOR A DO-PAS-SO

As callers we should know that we must complete the ladies chain by putting the gent's right arm around the lady's waist and turning her into place. If the caller calls the preceding figure as written, then, technically, the dancers should, after the end of the chain and after turning the ladies into place, start the do-pas-so. This is awkward and not good. If the dancers fail to do this they are not following the call. . Good dancers will frown upon such practice, because when they learned to chain during their beginners classes, they were told by the caller to finish the chain by turning the lady into her place as described. It is an easy manner to change the call and make it comfortable and descriptive:

ALLEMANDE LEFT AND ALLEMANDE U
RIGHT AND LEFT AND TURN BACK TWO
WITH A RIGHT AND LEFT
THE LADIES STAR ACROSS THE SQUARE
TURN THE OPPOSITE GENT AND LEAVE HIM THERE
STAR RIGHT BACK AND HERE WE GO
OPPOSITE LADY FOR A DO-PAS-SO.



Immediately the call becomes clear and understandable. No guesswork is necessary, and no questions will be asked by the dancers.

The second figure belongs in the same category. Numerous examples can be mentioned; even renowned callers often call it this way, disregarding technicalities:

2) ALLEMANDE LEFT GO DOWN THE LANE
WITH A RIGHT AND LEFT AND THE LADIES CHAIN
CHAIN RIGHT BACK ON THE HHEEL AND TOE
MEET YOUR PARTNER WITH A DO-PAS-SO

The wording could be changed to make this technically correct:

ALLEMAND LEFT GO DOWN THE LANE
RIGHT AND LEFT AND THE LADIES CHAIN
THE GIRLS STAR RIGHT AND HERE WE GO
ACROSS THE SET FOR A DO-PAS-SO



In the first place, the word "partner" in the original call is misleading inasmuch as there has been no partner change. Later, during the call, another technical error:

THE LADIES CHAIN ACROSS THE LAND
TO THE OPPOSITE GENT FOR A LEFT ALLEMANDE

Again, a star formation should be called instead of the ladies chain. It is so easy to word the call technically correct that it is difficult to understand why the calls are originated this way. Not knowing the circumstances, we can't help but feel that this is the work of novice callers, who neither care, understand, nor bother to learn the fundamentals of the square dance and the square dance call.

As indicated some time before, another confusing call is the use of the word "swing" instead of turn. For example:

GENTS STAR RIGHT IN THE CENTER OF THE RING
TO THE OPPOSITE LADY WITH A LEFT HAND SWING

Many times we have actually seen dancers swing instead of making the left-hand turn as it was meant to be. The reason for this is, the dancers hear "swing" so naturally want to swing. If the caller wants the dancers to make a turn why doesn't he say "turn" so nobody will become confused. If it is a matter of making the phrase rhyme, then the caller should not hesitate to reword it. I am sure everyone will be able to do this. For instance:

GENTS STAR RIGHT IN THE CENTER OF THE TOWN
TURN THE OPPOSITE LADY WITH THE LEFT HAND 'ROUND
or:

GENTS STAR RIGHT ACROSS THE SQUARE
TURN THE OPPOSITE LADY AND LEAVE HER THERE

Probably all of you will be able to make up many more combinations.

An excellent example of confusion is the call "Manana"

VAQUEROS STAR ACROSS THE SET
A LEFT HAND SWING THAT GIRL
STAR BACK HOME AGAIN REAL QUICK
ANOTHER LEFT*HAND WHIRL
A RIGHT HAND 'ROUND CORNER
GIVE YOUR OWN A LEFT-HAND SWING
NOW PROMENADE THAT CORNER GIRL etc.



First of all, anyone not familiar with the Spanish language is in doubt as to who "Vaqueros" applies to. In other words, the caller would probably have to explain the meaning of the word before he starts to call. Now there is a "left-hand swing" and a "left-hand whirl"; again very confusing. To remedy this situation we can proceed with a call like the following, which we are sure will require no explanations or special instructions:

THE GENTS STAR RIGHT ACROSS THE SET
A LEFT-HAND TURN THAT GIRL
STAR RIGHT BACK TO YOUR PARTNERS ALL
ANOTHER LEFT-HAND TURN
RIGHT HAND 'ROUND YOUR CORNER,
LEFT HAND 'ROUND YOUR OWN
PROMENADE YOUR CORNERS ALL
AND SING AS YOU GO HOME etc



Everyone will understand this call since it is in plain "square dance language" without any confusing or misleading words mixed in. Incidentally, did you notice how "successful timing" was applied in line 3?

Another misleading call is "sashay". When we sashay we want to slide, such as in the call:

SASHAY PARTNERS HALF AROUND
RESASHAY GO ALL THE WAY AROUND

or:

PARTNERS DO A HALF SASHAY
FORWARD UP AND BACK THAT WAY

or

THE HEAD TWO GENTS AND THEIR CORNER GIRLS
DO A HALF SASHAY

or

MEET YOUR PARTNER COMING BACK
EIGHT SASHAY INTO THE CENTER
AND NOW YOU SASHAY BACK



All of those calls are easy to understand and comply with the fundamentals. However, you will find many printed directions with calls like the following:

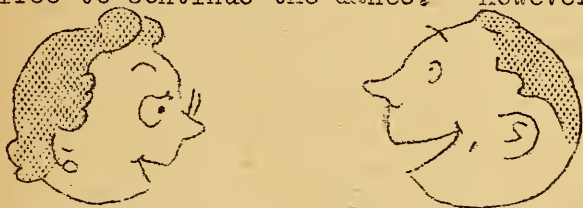
SASHAY 'ROUND YOUR CORNER LAD'
SASHAY 'ROUND YOUR OWN PRETTY BABY



This is supposed to be a do-si-do with your corner and partner. Why say "Sashay" when you mean "do-si-do"? If "shoulders" make the difference, and sashay corner should be right shoulder, and sashay partner should be left shoulder, why not say do-si-do left or do-si-do right? This will eliminate the decision of which shoulder should be used. Inasmuch as all do-si-dos are supposed to be right shoulder back to back, we must consider this question: If we can make two right shoulder movements, or two left shoulder movements in succession, why can't we make two left-hand turns, or two right-hand turns in succession? There is really no answer. If one is legitimate, the other is too. Therefore we believe it is bad square dancing and bad calling to use either two right (or left) shoulder figures in succession, just as it is improper to make two right (or left) hand turns in succession. As mentioned previously, the do-si-do can be called descriptively to eliminate any doubt, and make dancing comfortable and smooth.



We have talked about and mentioned smooth dancing. By this we mean not only that the dancers themselves move in a smooth manner, but also that the called figures move smoothly from one to another. Technicalities and smoothness of the dance frequently seem to clash, but only through negligence and - shall we say - incompleteness of the movement. The proper decision of what to call next is often determined by what hand the dancers have free to continue the dance. However, there



are figures in which, upon completion, partners are facing the center of the square with both hands free. When such occasions occur and the caller must decide what command to give for the next movement, the factor of timing is of the utmost importance, rather than the factor of the movement itself. If you do not agree with our statement, and we are sure that most of you probably will not agree, all we ask you is to give it a trial. A real trial, not once or twice and then saying, oh well, I've tried it but it doesn't work. Think it over in your mind and it might be possible that in the long run you will agree with us after all.

Let's take any figure where, at the finish, the gents turn the lady into place by placing his right arm around the lady's waist and connecting left hands and then turn the lady "gently" forward into place. Probably the most important figures which belong in this category are: ladies chain, do-pas-so, and right and left through. According to all rules and regulations there will be a time, only a slight time, when both hands of partners are free. With both hands free the caller has the right and is justified to call anything he wants to, even an allemande left. There are numerous dances - old-time established dances which our forefathers have danced - where there is an allemande left called after the ladies chain (Coming Round the Mountain) or a right and left through. No one thought

of criticizing this practice and it should not be criticized because it is technically correct, and it can be done with grace and smoothness.

The same applies to the do-pas-so. In this we have the same finish as in the ladies chain or right and left through. Again, the gents turn the lady into place by putting the right arm around the lady's waist and turning her forward into place. Callers have been continually criticized for calling an allemande left after a do-pas-so. Criticism is not in order. What should be in order is for the criticizers to just stop and think before they criticize. Both hands are free after a do-pas-so, and the caller has the right to call an allemande left if he wishes to do so. However, knowledge of timing is essential. Knowledge of timing to such an extent that the caller must realize the importance of the full amount of time for executing the figure, and through knowledge or phrasing does not combine or overlap the figure of a do-pas-so, ladies chain, or right and left through, with the figure to be executed and continued; that is, the allemande left.



Here is an example: You probably know the call Red River Valley. We will now call a do-pas-so in Red River Valley and continue with an allemande left without any interruption of the smooth flow of figures.

ALL JOIN HANDS CIRCLE LEFT, YOU CIRCLE LEFT THAT RING
 1 2 3 4 5 6 7 8
 KEEP ON CIRCLING, ALL THE WAY AROUND, DO-PAS-SO
 1 2 3 4 5 6 7 8
 DOWN IN THE VALLEY _____ PARTNER LEFT AND
 1 2 3 4 5 6 7 8
 CORNER RIGHT, TURN YOUR LADY INTO PLACE _____
 1 2 3 4 5 6 7 8

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ALLEMANDE LEFT YOUR CORNER AND A RIGHT HAND TO YOUR

1 2 3 4 5 6

OWN

7 8

You will find that if the dancers move rhythmically with the music and the call, on the last two counts of line 4, where partners have time to disengage all hands, they will be free to start the allemande left. If, in teaching beginners, we always stress that we must finish the figure whenever possible, the dancers will have no trouble in such a case and other callers upon seeing such an example, will have very little to say or criticize.

Another example is whether or not we should call a swing after a ladies chain, right and left through, do pas-so, or other figures with a similar ending. The argument is that by turning the lady into place the motion has to be reversed to get into a swing. Again, this is often frowned upon and callers with a theory of continuing the motion say it is an error to do or to call a swing after such figures. Really there should not be any reason whatsoever for an argument. We reverse from the circle to the left to the circle to the right quite often. In the same respect, we could not do this either. The "catch-all-eight" is one more example. It should not be done nor called if we adhere to the above theory.



Numerous other examples appear often, such as the "wag on wheel" or "strip the gears," where there is a reverse in motion. A reverse in motion is not awkward if there can be some point of a stand-still - maybe just a fraction of a second, and not noticeable to anyone watching - between motions. In general dancing the movement is quite often reversed and nobody thinks any

thing of it. Throw In the Clutch is another figure where there is reversed motion. Many, many more can be listed, and if such reversing is prohibited then dancing, whether it is square, round, folk, or ballroom dancing, would look mighty monotonous and one sided. However, to summarize all that was said, good judgment and common sense should be applied to all of our actions.

- to be continued -

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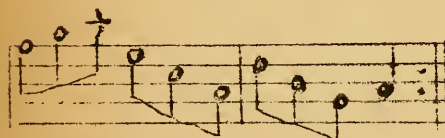
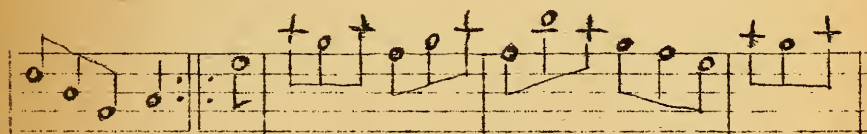
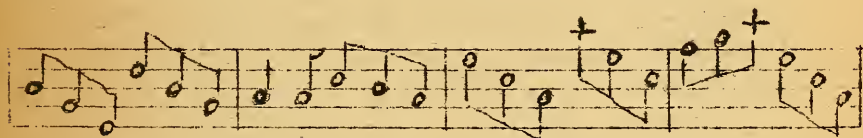
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CONTRA DANCE

QUEEN VICTORIA

Suggested music - Pet Of the Pipers



The Dance

Couples 1,3,5, etc. active
Do NOT cross over

- Turn partner by right hand once around
- Turn partner by left hand once and a half around
- Right hand to opposite and balance four in line
- Turn by right hand once around
- Down the center four in line
- Wheel & turn, the other way back, cast off
- Right and left four across & back

QUEEN VICTORIA

The "balance four in line" should be what we call a "double balance". In other words, step forward and back twice.

Before going down the center "four in line", the men must make a half turn by themselves, so that all four are facing down the hall.

"Wheel and turn": active couple is in the middle of the line of four; they turn as a couple; inactives turn by themselves; all are now facing up the hall and return to place four in line.

The "cast off" is accomplished by the two men turning as a couple to face the middle of the set, while at the same time, the two ladies also turn as a couple to face the middle of the set.

So much for the mechanics of the dance. The first reference to Queen Victoria that we have seen in American Square Dance books is in one of Elias Howes volumes, "New American Dancing Master", circa 1880.

A group from the Monadnock Region had been invited to demonstrate something different in the line of contra dances at a New Hampshire Folk Festival, and it was while searching for "something different" that we came across the dance. You might say that the dance is an "Americanized version" of the original, which probably was English or Scottish. The Howe directions may be found on page 106 of the 1880 edition, and reads:

"First couple change places, presenting right hands. Return, giving left; turn round, retain left hand and give right to second couple.(4 bars) The four set in line(4 bars). Each gentleman turns the other's partner by the right hand (4 bars). Four, arm-in-arm, lead down the middle and up again (8 bars). Pousette (8 bars).



SQUARE DANCE

BRING HOME YOUR CORNER
(Mal Hayden)

Music - any square dance tune you like
Into.- breaks & ending, ad lib

Two head couples forward and back
Forward again, bring your corner home with you
And stand there four in line
Now forward eight and back
Forward again, pass through and turn alone
(the lady now on gent's right is his new partner)
Forward eight and back once more
Half right and left to place
And turn your new girl into place
Do si do your corners all
Do si do your own little doll
Swing your partner round in place
And promenade her once around

Repeat for the head couples
Repeat twice for the side couples

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San Clemente, California

Folk Dance

SEIMSE BERTE

Suggested music - "Bluebell Polka"

Handwritten musical notation for "Folk Dance" by Seimse Berte, featuring "Bluebell Polka" music. The notation is on a single staff with a treble clef, key signature of one sharp (F#), and 2/4 time signature. It consists of seven lines of music with various notes, rests, and performance markings.

Line 1: Starts with a treble clef, key signature of one sharp (F#), and 2/4 time signature. The first measure has a "3" above it. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F#5, and G5.

Line 2: Continues the melody with eighth notes G5, F#5, E5, and D5, followed by a quarter rest, and continues with eighth notes C5, B4, A4, and G4.

Line 3: Continues the melody with eighth notes G4, F#4, E4, and D4, followed by a quarter rest, and continues with eighth notes C4, B3, A3, and G3. There is a "3" above the first measure.

Line 4: Continues the melody with eighth notes G3, F#3, E3, and D3, followed by a quarter rest, and continues with eighth notes C3, B2, A2, and G2. There is a "3" above the first measure.

Line 5: Continues the melody with eighth notes G2, F#2, E2, and D2, followed by a quarter rest, and continues with eighth notes C2, B1, A1, and G1. There is a "3" above the first measure.

Line 6: Continues the melody with eighth notes G1, F#1, E1, and D1, followed by a quarter rest, and continues with eighth notes C1, B0, A0, and G0. There is a "3" above the first measure.

Line 7: Continues the melody with eighth notes G0, F#0, E0, and D0, followed by a quarter rest, and continues with eighth notes C0, B-1, A-1, and G-1. There is a "3" above the first measure.

Performance markings include "D.C." (Da Capo) and "Trio" written above the staff in several places, indicating repeated sections and a change in the music.

SEIMSE BERTE (Joy For Two)
Irish Couple Dance

Dance directions from Pioneer Press, Maine Folk Dance Camp, vol X, no 4, June 19, 1957.

Formation: Couples, facing, man's back to center of circle; ladies facing center.

Part 1: With right hands joined, both move sideways to man's left, lady's right with one schottische step.

Man does LRL hop on L

Lady does RLR hop on R

Both move sideways again, to man's right, lady's left with one schottische step.

Man does RLR hop on R

Lady does LRL hop on L

IN PLACE both do either a reel step or step-hop like this: Man step-hops on L behind R chugging forward

Man step-hops on R behind L " "

Lady step-hops on L behind R " "

Lady step-hops on R behind L " "

BOTH - IN PLACE do either three light steps in place, man doing a LRL, the lady doing a RLR, or, you can do the original hornpipe step, sometimes called the Sailor's Hornpipe, which goes like this.

MAN: You finish the preceding figure with weight on right foot. Now step back on left heel, as you raise right heel. Now step back on left heel, as you raise right heel. This can be done by just rocking from ankle to ankle.

LADY: Has weight on left foot from preceding figure. So she steps down on right heel, as left heel is raised. Then step down on left heel and raise right heel. Then step down on right heel and raise left heel. This too, may be done by rocking from ankle to ankle.

REPEAT ALL OF PART 1, but in opposite direction and with opposite feet, man to right, lady to left.

Part 2: Still retaining right hands, both take a schottische step to man's left, lady's right (1,2,3, hop). Now change places with each other with another schottische step (1,2,3, hop), still retaining hands, lady turning under joined hands. Man has to swing joined hands down, then up. In new position, do a schottische step to man's left, lady's right. Then change places again, returning to original positions.

Take a "wrap-around" position by crossing left hands below right. The man extends elbows to side as lady rests her arms on his. In this position both move around the circle with schottische step, (1,2,3, hop) etc. starting on man's left, lady's right, 4 in all.

REPEAT DANCE FROM THE BEGINNING

Any hornpipe tune will do, but the music for "Bluebell Polka" is the tune usually associated with the dance. Parlophone has an excellent recording # 3435. Also Victor "The World Of Folk Dances" series on either 45 rpm or LP 33 1/3 rpm.

Siemse Berte was first introduced in this country by Una Kennedy O'Farrell, at the California Folk Dance camp, held each year at College of the Pacific, Stockton, California. It is one of the dances that look difficult, but is relatively easy to do.

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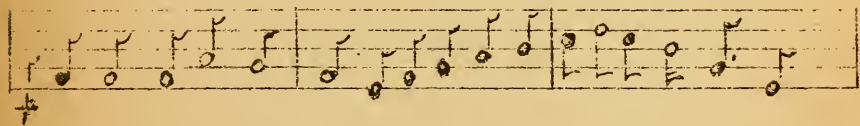
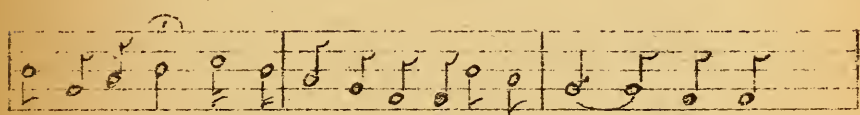
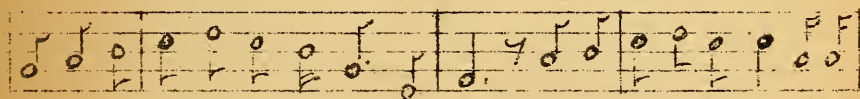
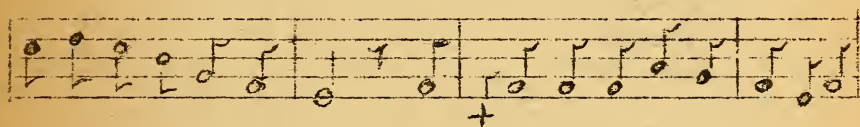
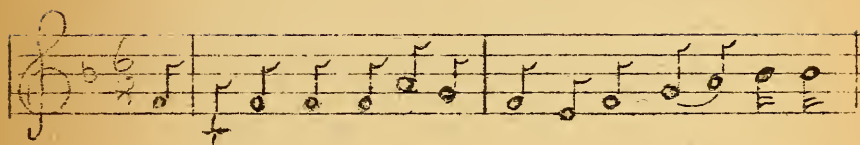
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FOLK SONG

JACK HINKS

Newfoundland



Ye muses, so kind, that are guided by wind,
 On the ocean as well as on shore,
 Assist a poor "bard" how to handle his "card"
 Without ceasing where billows do roam.
 Not of Cupid he sings, nor of country nor kings,
 Or of any such trifles he thinks,
 But of seafaring, sail-making, gamboling, Capering,
 Grog-drinking heros like Hinks.

When Jack comes on shore he has many galore,
 And he's seldom cut short of a job;
 He can dress as well now, as many can tell,
 With a good silver watch in his fob.
 Poor Jack in his life was ne'er plagued with a wife,
 Though sometimes with lasses he links;
 He's a seafaring, sail-making, gamboling,
 Capering, grog-drinking hero, "John Hinks."

When inclined for to spend he walks in with a friend,
 And with pleasure he sits himself down;
 He tips off his glass as he winks at the lass,
 And he smiles if she happens to frown.
 Like a rattling true blue when the reckoning comes due,
 On the table the money he clinks;
 This seafaring, sail-making, gamboling,
 Capering, grog-drinking hero, "Jack Hinks."

Bound home the other Fall we fell in with a squall
 Near the northern head of Cape Freels;
 We were cast away without further delay;
 At the thought, how "my spirit it chills";
 We were cast upon rocks like a hard-hunted fox -
 Then of death and destruction he thinks;
 That seafaring, sail-making, gamboling,
 Capering, grog-drinking hero, "Jack Hinks."

Oh, Jack without fail was out in that same gale,
 Having drove across Bonavist Bay;
 Old Neptune did rail while he handled all sail,
 And they had their two spars cut away.
 But Providence kind who so eases the wind
 And on seamen so constantly thinks,
 Saved that seafaring, sail-making, gamboling

Oh! death it will come like the sound of a drum
For to summon poor Jack to his grave;
What more could he do, for you all know 'tis true
'Tis the fate of both hero and slave.
His soul soars afloat so doleful and soft,
While the bell for the funeral clinks.
Oh! peace to that seafaring, sail-making, gamboling,
Capering, grog-drinking hero, "John Hinks."

[illegible]

SQUARE YOUR SETS

A Magazine For The
Square And Folk Dancer

Distributed Free Of Charge Four Times A Year

Editors: Ray & Arvid Olson
25 Tulip Tree Drive
Champaign, Illinois

0X

Leader: "This is a folk dance; folk dances are fun."
Recruit: I thought possibly; that's why I came here.
But there must be doubt, else you let the dance speak
for itself. I think I'll go home now."

A WORDY, PONTIFICAL TEACHER was ranting. Whispered a jokster to his partner. "Stop giggling! You're here to dance, not to have fun!"

WONDERING HOW TO STOP SMOKING? Folk dance camp is as good a place as any; to take your mind off tobacco there's much to do and many to gab with. Quit clean! He who rationeth himself teaseth himself and availeth himself nothing.

[illegible]

Bruce
McClure

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WILL YOU HELP?

Sponsored by the Cultural Exchange of Persons Program of the U.S. Department of State, two sets of our New England teen-agers are going to take the beauty and fun of our square and contra dances to Europe this summer on a three weeks tour which will include Moscow and Vienna.

The group will be under the leadership of Bob & Berda Treyz of West Acton, Mass. who took a group of young dancers to participate in the Worlds Fair at Brussels last year. The group did an outstanding job and have been chosen for the coming trip, along with another set from Jamaica Plain, Mass. who have been dancing under the leadership of Miss Louise Winston.

The State Department will pay transportation of the group to Europe and back, but other expenses of the trip must be borne by the group. This will amount to over \$5,000, a sizeable sum, even in these days of inflation, and at the moment, prospects for raising this amount are discouraging. Any assistance that you can offer, either suggestions for sources of funds, or even better, any contributions, large or small, which any individual or group would care to make would be most welcome. These may be sent to Bob Treyz, West Acton, Mass. or to Miss Louise Winston, 2 St John St. - Jamaica Plain, Mass. We can think of no worthier cause.

If you believe in the friendliness and fun of square dancing; if you believe in spreading such joy abroad; if you believe in encouraging our young people in wholesome activities; if you would like to show Europe the opposite side of our juvenile picture, then here's your chance to back up your words and beliefs and help some real nice youngsters to have a wonderful experience and do a lot of good.

ELEVENTH ANNUAL FESTIVAL

of the Syracuse University Folk Dancers

will be held Saturday, May 2, 1959, in Central High School, located in the heart of Syracuse, N.Y. at the corner of South Warren and Adams Streets.

The festival will open at 1:00 p.m. with a folk dance workshop for young people. From 3:00-5:00, leaders of attending groups will assist in conducting a workshop for folk dancers from far and near.

The main program of folk dance exhibitions, music and songs of many lands will get under way after a short period of general dancing beginning at 7:00 p.m. Admission to the evening program is \$0.75 per person.

About midnight, more enthusiastic dancers will adjourn to another hall for a "folk dancers" Jam Session, and buffet lunch which will cost about \$1.25 per person.

For additional information, contact:

Keith Hunt
959 Ackerman Ave.
Syracuse 10, N.Y.



Ukrainian

Easter

Eggs

by Gloria Surmach

Courtesy of Mary Ann Herman



The skillful ingenuity of Ukrainian women has put Easter Egg coloring on the highest plane of Folk Art. The art of colored Easter Eggs or Pysanky, as they are called, is an ancient one, originating in pagan times, and symbolizing the rebirth of the earth out of winter into spring, with its promise of new hope, new life, health and prosperity. After the advent of Christianity, it symbolized the Resurrection, with its promise of a better world.

Many long winter evenings were spent in the making of Pysanky, as Ukrainian girls prepared their tiny masterpieces for the traditional church blessing the day before Easter. After Easter Sunday church service young people gathered on the church lawn to dance and sing gay "Hayivky", and lucky beans were presented with Pysanky by their girlfriends.

Pysanky are decorated by a complicated dye process akin to Batik. Melted bee's wax is applied with a stylus called a "kistka", to a fresh, uncooked, white egg, and the egg is dipped into a succession of dye bath. Between each dipping, wax is applied over areas where the preceding color is to remain. After the final color has set, all the wax is rubbed off and a

hard glaze is applied. With careful treatment a Pysanka will last indefinitely.

Each section of the Ukraine has its own basic Pysanka designs although symbols and their meanings often vary from one village to the next. In the Carpathian Mountains, the Hutsuls have patterns that are intricately geometric, while across the great steppes, in Eastern Ukraine, design patterns are more baroque with floral designs predominating.

No two Pysanky are identical. Although the same symbols are repeated, each Pysanka is different in its pattern arrangement and color. The symbols most often used include:-

- Triangle - any trio; air, fire, water.
- 8 pointed star - Atar, ancient sun god.
- Sun - good fortune.
- Rooster - fruition (of egg) denotes
- Chicken - fulfillment of wishes
- Deer - wealth, prosperity.
- Fir Tree - eternal youth, health.
- Flower - love, charity.
- Endless line - eternity.
- Checkerboard - used to fill in border designs.
- Dots, Seive.



Lithuanian

Easter

by JOSEPHINE BEMIS

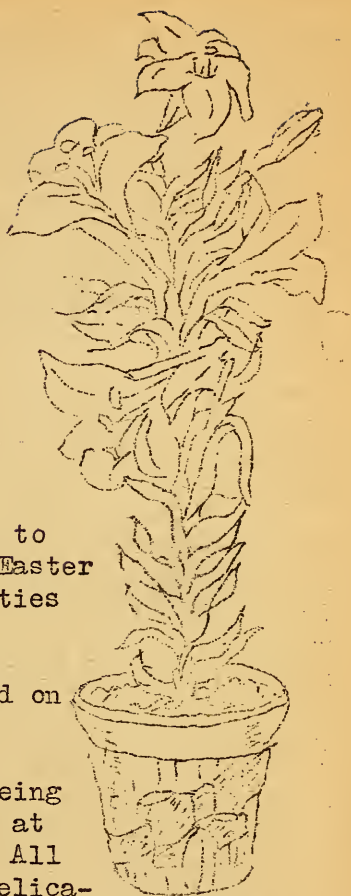
from an interview with Mrs Gelinas & Mrs Manomaitis, of Dorchester, Mass.

In Lithuania the people used to take time for the big holidays - Easter and Christmas; two days in the cities and three days in the country.

At Easter the table is loaded on the morning with the traditional foods of the season, and left all through the holiday, the dishes being covered or placed in a cold place at night, and refilled when emptied. All the friends call and sample the delicacies; and the children bring along their own Easter eggs for the traditional Easter Egg Game.

Easter eggs are a must and are prepared in this special way:

About three weeks before the holiday, a shallow pan of oats is filled with water and oats to sprout. This makes a lovely spring-like green nest for the eggs. Then the skins of onions are saved, and when the time comes, they are placed in the water in which the eggs are being hard boiled, varying lengths of time, yielding colors varying from a pale yellow to a dark tan. Tying on the onion skins with string to the eggs will give a mottled effect. Designs are made either by



painting on the design with beeswax before boiling - the beeswax will boil off, but leave an uncolored place on the egg; or, the design is scratched off after boiling, the color scratched off leaving a white design.

The game is this: I tap my egg against your egg, and if my egg cracks your egg, I acquire your egg, and vice versa. Sometimes one egg will crack several.

Traditional Lithuanian Easter Foods

Colored eggs with sour cream butter (like cream cheese) Sausages Ham Sweet white bread (everyday bread is dark Rye) Rich cheese Egg Yolk Cake - Large fancy cake (Birch log; Porcupine; or Tree cake) Wealthy families might have other things, such as, Turkey, suckling pig, etc.

For sour cream butter, cream cheese should be a near substitute. It is flavored with a tiny bit of allspice and peppercorns.

EGG-YOLK CAKE, is certainly different:

10 hardboiled egg yolks	2 whole raw eggs
3/8 cup melted butter	1/2 lb sugar (1 cup)
Grated rind of 1 lemon	

Mash yolks; gradually beat in other ingredients. Bake 1 hour in moderate oven, in a shallow pan lined with waxed paper.

BIRCH LOG CAKE:

This is a jelly roll with a prune and chocolate filling, frosted white, and marked with chocolate icing to resemble a birch tree. But what a jelly roll!

9 egg yolks	10 egg whites
1½ cups sugar	1 tbsp baking powder
Juice of 1 lemon	grated rind of 2 lemons

Cream yolks with sugar; add lemon juice and rind, and gradually sift the dry ingredients and the egg whites beaten until stiff. Bake on thin sheet 15 minutes. at 350 degrees. Spread with filling and roll up as a jelly roll. Frost with white frosting, and make black birch markings with chocolate frosting.

FILLING: 1 lb dried prunes, boiled, strained and forced through a sieve, or a blender. Cream 1 cup butter and 1 cup sugar. Add 2 egg yolks and beat well. Add prune pulp, 1 tsp vanilla, and 1 square melted chocolate. Beat well.

POTATO PUDDING:

A prize winning recipe, and a favorite of the Lithuanians.

6 medium sized potatoes, grated raw, and throw away the water which separates.

2 beaten eggs ½ cup evaporated milk

3 tbsp butter salt & pepper

Optional: ¼ lb bacon cut into small pieces

1 medium onion, chopped fine and
sauteed with bacon

Throw away fat or any left over meat

Bake in hot oven 45 minutes in a greased casserole.

Serve with cranberry sauce and soured cream.

LITTLE TWIGS:

1 egg; 3 tbsp sugar; 2 tbsp sour cream; grated lemon rind; flour; powdered sugar.

Cream egg and sugar; add cream and lemon rind. Add enough flour to make a stiff dough. Roll thin on floured board; cut into strips 1 inch wide and 6 inches long. Slit center of each strip. Twist one end through the hole. Fry in hot deep fat; drain on paper and dust with powdered sugar.

AMERICANA

The Juvenile Church Play

by PAT PENDING

Some mother gets a bright idea
 'Her daughter is a singer';
 An actress, or a ballet girl;
 To stardom she must bring her.
 At church she starts a buzzin' round,
 Good prodding at the Doo'ers,
 To set a waiting fuse alight,
 "A show for Amateurs."



The kids whose families have a pew
 Are blindly all recruited,
 And given lines to learn by heart
 Regardless if they're suited.
 So now the merry race is on.
 'Practice those lines or ditty';
 Grown folks should hide behind each post
 Or land on a committee.



The Parson's wife - Director,
 A soul with utmost tact,
 Convinces doting mothers
 Their boys or girls can act.
 Committees for the costumes;
 Committees for the door;
 Committees for the tickets;
 Perhaps a dozen more.

Solicit for the candy;
 Programs to mim'ograph;
 A prize for selling tickets,
 The whole church on the staff.
 At last the vital night arrives,
 The show scheduled for eight;
 A cold, cold supper all do get



So they will not be late.

Long last the curtain rises;
The house lights all go dim,
With gramps and grams all looking hard
For their own her or him.
Yes, sixty other gran-pas,
And gran-mas, turning white,
Who'll find the seats get hardish
Long through this festive night.

There's also Pops and Mommers
Awaiting for the thrill
Of loudly clapping much applause
For their own Jack, or Jill.
The air gets thick and muggy,
The temperature gets HOT;
The chairs get hard and harder,
But the windows opened - NOT.

As each folks budding starlet
In solo struts some stuff,
Somewhere a flash bulb flashes
With one big blinding puff.
Each show must have two sections,
With drawn out middle break,
So kids too young for stardom
Can peddle sweets and cake.

The curtain droppeth with a thud,
We squirm and stretch and wiggle,
While up behind that curtain there,
They peek, and run and giggle.
The cake and candy all sold out,
Here comes the final frolic;
Loudly encored from the floor
By some baby sick with colic.

THEN, silence echoes from the stage;
We hear a deathly pause;
Some youngster has just fluffed her lines,
One mother's blush - because

The lass whose mother started all,
 Who did create this night,
 Has missed her cue, and messed the show,
 And fled in speechless fright.



THE TOWN CRIER

Married: March 28, Miss
 Joan Pratt & John Clark

The Boston Country Dance So-
 ciety (English) announces
 the date of a big party at
 the Beachview Ballroom, Re-

vere, Mass. May 28th. Save the date - and go.

Mr Jack McKelvie, chief of Clan McKenzie, Manchester
 N.H. and a member of the N.H. Scottish Country Dance
 Society, is instructing a new Scottish Country Dance
 group in Meriden, N.H.

Congratulations to the new Folklore Center of the City
 of Montreal, Quebec, for organizing a folk dance or-
 chestra for its dancing programs. What they have done
 other groups in the States can do - if they want to.
 Directed by M. Michel Cartier, the Folklore Center is
 proving itself to be a real live, going concern in the
 revival of interest in traditional dances of many
 lands. Visitors to the city of Montreal would do well
 to visit the Center whenever possible.

While in New York recently, we learned that the Employ-
 ment Services Professional Placement Center, 444 Madi-
 son Avenue, is looking for summer camp councilors who
 can teach square & folk dancing, & play-party games.

How many of you attended the Irish Arts & Industries
 Fair held at the New England Mutual Hall March 10th to
 17th? The purpose of the fair was to acquaint the peo-
 ple of New England with selected quality products of
 Ireland and to promote their sale.

Ralph Page & Dave Rosenberg are two of the instructors who have accepted invitations to lead the workshop session of the New England Folk Festival, Tufts University, Medford, Mass. Sunday afternoon, April 26th. At least one other teacher is expected for the session.

Congratulations and all good wishes go to Stig Sundholm of Toronto, Canada, and his new Folk dance group "The Stig Sundholm Folkdancers", who meet at Kimbourne Park United Church, 200 Waverleigh Blvd. Toronto, every Wednesday evening 8:00-10:30 p.m. Everybody welcome. No experience needed.

New York City dancers will be glad to learn of the new Thursday Eve Square Dance Group with Sol Gordon & Guest Teachers, beginning March 12th at the 92nd St "Y", 8:30-11:00 p.m. through the end of May.

The Country Dance Society of America send word of their April House Party Weekend at Hudson Guild Farm, Andover New Jersey, April 17-19, with May Gadd, Phil Merrill, Bob Hider, Dick Forscher & Genevieve Shimer, leaders. Further information may be obtained by writing directly to the Society at 55 Christopher St. N.Y. 14, N.Y.

Lots of square dance weekends and camps coming up this spring & summer. In the order in which we received the notices:

Write to Lawton Harris, College of the Pacific, Stockton 4, California, for information about the 12th annual California Folk Dance Camp. Two sessions: July 27 - August 1; August 3 - August 8. Complete square dance section, all levels. Folk dances from 20 nations.

Write to Alice Morey, Fort Kent, Maine for information about the famous Maine Folk Dance Camp. Three sessions this spring, all at Pioneer Camps, Bridgeton, Maine. June 6-12; 13-19; 20-26. And we do mean write now, for this camp fills up fast!

Write to Bob Brundage, Franklin St. Ext. R.D. 6, Danbury, Conn. for information about his Square Dancers Hol

iday at Grand Lake Lodge, Lebanon, Conn. May 22, 23, & 24, 1959.

"Springtime Squares" May 22, 23, 24 at Jug End Barn in South Egremont, with Ed & Dru Gilmore, Dick & Carol Steele, Lou & Ginger Brown.

Labor Day Weekend at the Wendell Sherwood Hotel, Pittsfield, Mass. Sept. 4-5-6-7 with Al Brundage & Dick Leger.

Memorial Weekend, May 29-30-31 in Atlantic City in the Hotel Jefferson with Al Brundage & Earl Johnston.

Don't forget the Hagerstown May Square Dance Festival Saturday, May 23rd, at the new North Hagerstown High School, afternoon & evening.

Square Dance Adventure July 19-24 at U.S. Thayer Hotel West Point, N.Y. with Al Brundage, Manning Smith, Max Forsyth, Lou Hildebrand, Art Harris & Curley Custer; same place, August 16-21 with Al Brundage, Bruce Johnson & Johnny LeClair.

Fourth Annual Folk Dance Conference, sponsored by the Dept. of Physical Education and University Extension, University of California, Los Angeles in cooperation with the folk dance federation of California, South, takes place August 16-22, 1959, on the campus of Univ. of California, Santa Barbara College, Goleta, California. Write to University Extension, Univ. of California, 129 E. Carillo St. Santa Barbara, California.
BORN: March 13, to Mr & Mrs Joe Goldenberg, a daughter Erica.

It may seem like a long way off but the 5th Annual Square Dance Festival in Dallas, Texas, takes place on November 21, afternoon & evening in the Memorial Auditorium.

Another 5th, is the 1959 Atlantic Square Dance Convention, October 9-10, at the Royal York Hotel, Toronto, Ontario, Canada.

New Hampshire Folk Festival this spring will be in Bristol Community House & High School, Saturday afternoon & evening, May 23rd.

The 15th annual New England Folk Festival is April 24-25-26, at Tufts University, Medford, Mass.

Eighth Annual State Convention of the Folk Dance Federation of Minnesota, will be held in Fairmont, Minn. on June 19, 20 and 21, 1959.

The 5th annual Florida Square, Round and Folk Dance short course, June 30-July 4, at the University of Florida, Gainesville, Fla. Write to Dr. Robert L. Fairing General Extension Division of Florida, 808 Seagle Bldg. Gainesville, Florida.

The Country Dance Society announce their 33rd annual Spring Festival at Hunter College, 100 East 69th St. NYC, May 2, 1959. Square & Country Dancing for all.

And the same Society send word of their pinewoods camp on Long Pond, Mass. for the first three weeks in August. This is their 27th annual dance & music camp.

And there are more of the same, but you can't print 'em if you don't get the notices about 'em.

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